

Jack Kleinsinger

Presents

HIGHLIGHTS IN



8:00 PM

in association with
NYU Program Board

**Thursday,
May 14th**

DYNAMIC DUOS

Bucky Pizzarelli and Slam Stewart
Doc Cheatham and Dick Wellstood
Sheila Jordan and Harvie Swartz

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South
tel. 598-3757

Tickets At Box Office Or Mail Order To:
Highlights In Jazz, 7 Peter Cooper Rd.,
New York, NY 10010

Tickets \$6, Students \$5
Student Balcony - \$4

Make Checks Payable To Highlights In Jazz

Enclose Self-Addressed Stamped Envelope

Coming Thursday, June 18th, 8:00PM — THE BASIE ALUMNI

Helen Humes, Al Grey, Butch Miles, Buddy Tate, Frank Wess, and
Special Guests: Marty Napoleon, Geo. Duvivier, Glenn Zottola

Mail Orders Accepted Now: \$6, Students \$5. Please Enclose Self-Addressed Stamped Envelope.

Jordan: the thrill is here

By RICHARD M. SUDHALTER

SHEILA JORDAN and bassist Harvie Swartz went on last at a Highlights in Jazz duo concert at Loeb Student Center in a way that was regrettable.

It meant that the audience, hot and impatient at sitting still for so much small-focus, attention-demanding music, began to straggle out halfway through the set.

In view of that, Sheila Jordan's performance was all the more rewarding — untroubled, poised, controlled.

The reason can perhaps be expressed thus: Sheila Jordan is one of the very few real jazz singers on today's scene. That limits a category of performer — and defines it.

Many superb singers work within a jazz context,

are respected by jazz instrumentalists — but are not of the idiom. Some benighted souls seem content to spin tricks and mannerisms into a facsimile of style. Others are simply creatures of fashion. Few actually base their approach in the substance and spirit of jazz solo improvisation, with its inflections, tonal palette and sense of surprise and risk.

Sheila Jordan does. Thursday evening she and bassist Swartz — a virtuoso of uncommon sensitivity and responsiveness — explored a handful of standards, discovering subtleties and surprises.

They made of *The Thrill Is Gone* a terrifying cry of inner anguish and emptiness, spelled Hoagy Carmichael's *Baltimore Oriole* as a cautionary tale.

But none of that approached *Lazy Afternoon*, which lingers yet as an incomparably erotic experience, palpable and musk-sweet.

The power of this performance overshadowed somewhat the efforts of the other two duos on the bill. Trumpeter Doc Cheatham and pianist Dick Wellstood were unfailingly elegant and vibrant. Guitarist Bucky Pizzarelli and bassist Slam Stewart entertained — but stayed on the surface.

MAY 18, 1981/NEW YORK

MUSIC & DANCE

Concerts

Thursday, May 14

TONY BENNETT—Carnegie Hall at 8. \$10-\$20.

GUARNERI STRING QUARTET—Music of Czechoslovakia: Dvorak's Quartet in C Op. 61, Terezeta. Smetana's Quartet in e "Aus meinem Leben." 92nd St. Y at 8. \$7-\$10.

NEW MUSIC FOR YOUNG ENSEMBLES, Claire Rosengarten, director, oboist Bert Lucarelli, Janet Bookspan narrator. Music of Rochberg, Ross, Ramey, Poulenc, et al. Includes premieres. Carnegie Recital Hall at 8. \$5.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Rafael Adler conductor, cellist Richard Bock. Works of Mozart, Monn, Copland, Mendelssohn. Abraham Goodman Concert Hall at 8. \$7.

INTIMATE PDQ BACH—See 5/12.

IONA COLLEGE VOCAL ENSEMBLE, Hugh Berberich, conductor. Alice Tully Hall at 8. \$7.

DYNAMIC DUOS—Jazz with Bucky Pizzarelli and Slam Stewart, Doc Cheatham and Dick Wellstood, Sheila Jordan and Harvie Swartz. NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. \$6.

SPOT WEINER, organist. Grace Church, Broadway and E. 10th St., at 12:30. Free.

DAVID LAHM, jazz composer-pianist, actor Michael Moriarty, singers Judy Kreston and Janet Lawson. Evening of cabaret. Lincoln Center Library at 6. Free.

DOUGLAS EWART/JOSEPH JARMAN/HENRY THREADGILL—New York premiere of Ewart's *Bamboo Forest*, for percussion and bamboo instruments. The Kitchen, 484 Broome St. (925-3615), at 8:30. \$4.

JORGE DALTO QUINTET/TANGOS EN NUEVA YORK—Soundscape, 500 W. 52nd St. (581-7032), at 8:30. \$5.

SARAH BRINK, harpsichordist. Works of Couperin, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MIKE PETER'S STRING SEBER—Jazz of the '30s. Exxon Park, 48th-49th St. west of Sixth Ave., at 12:30. Free.

VOICE MAY 13-19, 1981

MUSIC

Dynamic Duos: An irresistible bill here, with Doc Cheatham and Dick Wellstood, Sheila Jordan and Harvie Swartz, and Bucky Pizzarelli and Slam Stewart. Mainstream convictions and instrumental savoir faire. May 14, Loeb Student Center, 566 LaGuardia Place, 598-3757. (Giddins)

NEW YORK POST, THURSDAY, MAY 14, 1981

Jazz at NYU

THREE TOP Jazz duos will perform at NYU Loeb Student Center, 566 LaGuardia Pl. tonight at 8. The concert will feature guitarist Bucky Pizzarelli and bassist Slam Stewart; trumpeter Doc Cheatham and pianist Dick Wellstood; and singer Sheila Jordan and bassist Harvie Swartz. Tickets are \$6, \$4 and \$5 for students.

The Guide/May 10, 1981

Music

JAZZ

In Concert

COFFEE AND JAZZ — Andy Laverne, piano, with guests artists. LaPiana, 147 W. 24th St. Sun., 1.

MARILYN CRISPELL TRIO — NYU Loeb Student Center, 566 LaGuardia Pl. Fri., 8:30.

GREENE SPACE — Fri., 9: Jessica Hagedorn and Butch Morris. Sat., 8 and 9:30: Michelle Rosewoman and Warren Smith. 105 Greene St.

HIGHLIGHTS IN JAZZ — With Bucky Pizzarelli, guitar; Slam Stewart and Harvie Swartz, bass; Doc Cheatham, trumpet; Dick Wellstood, piano; Sheila Jordan, vocalist.

WILLIAM HOOKER — NYU Loeb Student Center, 566 LaGuardia Pl. Wed., 5. Free.

JAZZ VESPERS — With Montego Joe Quintet. St. Peter's Church, Lex. Ave. and 54th St. Sun., May 10, 5.

May 11 thru May 17, 1981. Wisdoms Child NEW YORK GUIDE

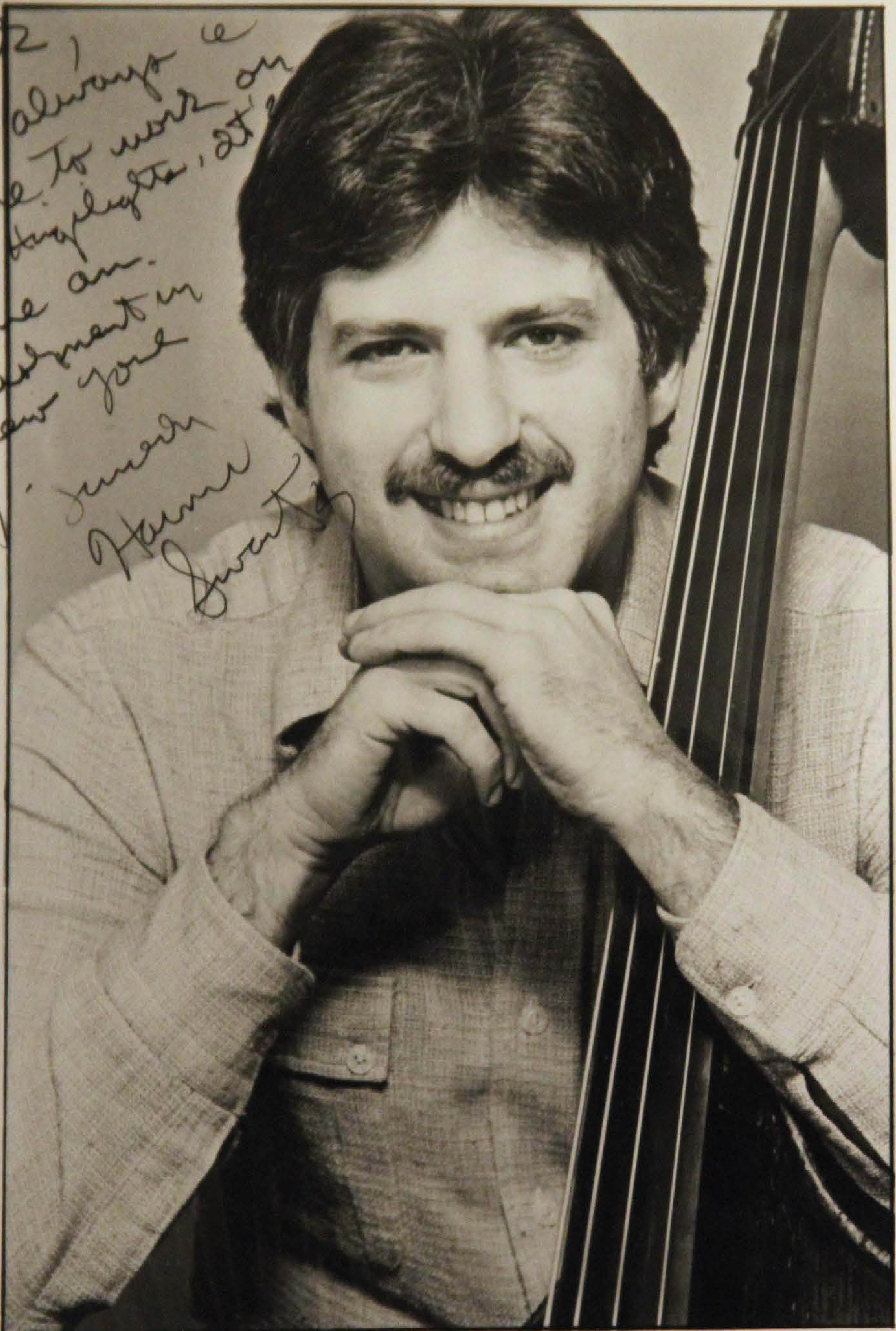


VETERAN JAZZ vocalist Sheila Jordan will be appearing in concert with bassist, Harvie Swartz at N.Y.U.'s Loeb Center on May 14th. The concert is being presented as part of the "Highlights in Jazz" series, and will also include Bucky Pizzarelli, Slam Stewart and others. (Photos by RAYMOND GIGVERE)

Love & hugs
to Jack
Bum
Shirley
& the
family



to fact,
It's always a
pleasure to work on
your trophies, it's
become an
establishment in
good New York
city.
Harvie
Swartz



HARVIE SWARTZ

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STATESIDE SCENE ~ East Coast

by Lee Jeske

Duets

I, for one, am a big fan of duets. There is something about hearing two minds and instrument interact that I find most stimulating. While solo playing can become boring in the wrong hands, a duo can be as interesting a jazz grouping as anything. This was Jack Kleinsinger's idea for his recent 'Highlights In Jazz' offering: Doc Cheatham and Dick Wellstood, Slam Stewart and Bucky Pizzarelli, and Sheila Jordan and Harvie Swartz. Of course at least half of each of these duets is a rhythm player, sort of cheating, but the concert worked well in its chamber setting.

Dick Wellstood could easily be called a rhythm section, his left hand laps like the waves against the shore — not overpowering, but steadily striding. I happen to be a rapt devotee of stride piano in any form (no trip to Paris is complete without a visit to hear Joe Turner on the Right Bank) and I was impressed with Wellstood's solo

offering of a pair of Sidney Bechet numbers, *Georgia Cabin*, a slow, mossy blues, and *Broken Windmill*. He and Doc played a handful of standards with a delicate rapport — Doc pointing his trumpet to the heavens and offering sweet, complete improvisations with his fur-lined tone. Cheatham also offered a couple of vocals in his smooth refined, confidential whisper of a singing voice (augmented by the rolling 'r') *Don't Take Your Love From Me* and *I Want A Little Girl*. An excellent pairing of two like-minded weather birds.

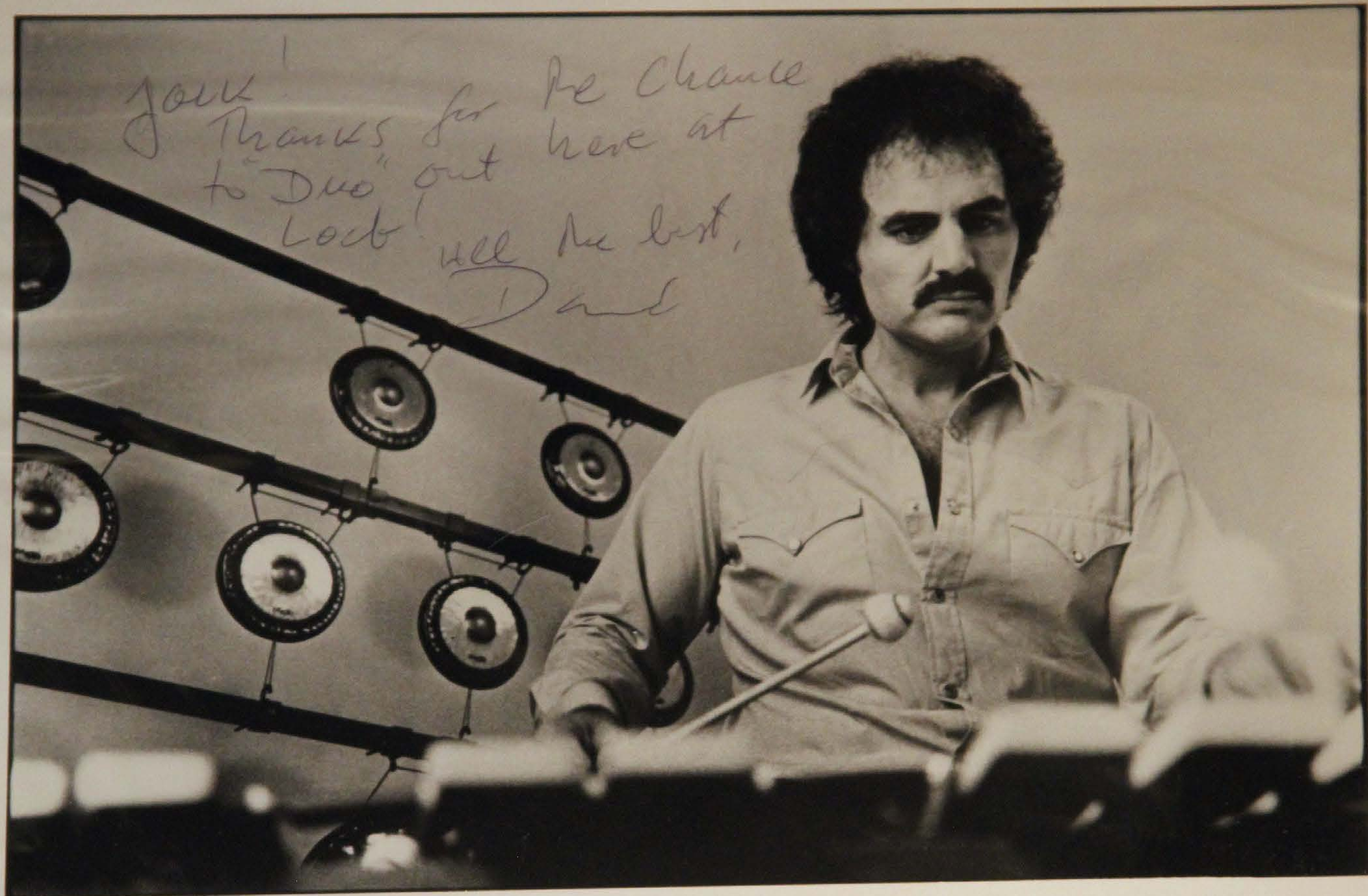
Slam and Bucky (sounds like two baseball stars) are two more peas in one musical pod. Bucky's seven-string chordal effect is a perfect foil for Slam's hum-a-long creations on the bass fiddle. They swung gracefully through a couple of standards and two of Slam's showpieces, *Flat-Foot Floogie* and *Play, Fiddle, Play*. The floy, floy still works magic.

The set ended with all four men jamming and a most pleasant combination it was.

The second half began with David Friedman, a vibes player of the Gary Burton school, playing two unscheduled duets with bassist Swartz. The music was of that floating, ethereal (sometimes boring) type that is so popular now.

Sheila Jordan, whom I've praised before, is at her best when she's singing standards and accompanied only by a bassist. She did and she was and she was exceptional. Her trumpet-like tone and intense, mesmerising way with a lyric were quite evident, especially in her unique reading of *Let's Face The Music And Dance* — Swartz proving unflagging and witty, tossing off bits of *Flat-Foot Floogie*.

A typically satisfying evening of 'Highlights In Jazz.'



DAVID FRIEDMAN